

AMERICAN ART NEWS.

Vol. VI. No. 17.

NEW YORK, FEBRUARY 8, 1908.

SINGLE COPIES, TEN CENTS.

EXHIBITIONS.

For Calendar of Special New York Exhibitions see page 6.

New York.

- Blakeslee Galleries.**—Early English Spanish, Italian and Flemish paintings.
- Bonaventure Galleries.**—Rare books in fine bindings, old engravings and art objects.
- C. J. Charles.**—Works of art.
- Cottier Galleries.**—Representative paintings, art objects and decorations.
- Detroit Publishing Co.**—Reproductions of American artists in Aac Facsimiles and Carbons.
- Durand-Ruel Galleries.**—Paintings of the French Schools.
- Ehrich Galleries.**—Exhibition of portraits by early English, French, German and Italian masters.
- Fifth Avenue Art Galleries.**—Paintings, ceramics, iridescent glass and wedgwood from collections of Azeez Khayat, Willis and the late Henry P. Smith and George H. Boughton, February 10—15.
- Gimpel and Wildenstein Galleries.**—High-class old paintings.
- Kelekian Galleries.**—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.
- Knoedler Galleries.**—Paintings of Dutch and Barbizon Schools, and Whistler drawings.
- Macbeth Galleries.**—Paintings by American artists.
- Montross Gallery, 372 Fifth Avenue.**—Paintings by Arthur Wesley Dow to February 15.
- Noé Galleries, 477 Fifth Avenue (corner Forty-first Street),** opposite Public Library.
- Scott & Fowles.**—Special display modern Dutch paintings.
- Arthur Tooth & Sons.**—Carefully selected paintings by Dutch and Barbizon artists.
- H. O. Watson & Co.**—Decorative works of art. Pictures by Monticelli and rare old tapestries.

Boston.

- Vose Galleries.**—Early English and modern paintings (Foreign and American).

Washington (D. C.)

- V. G. Fischer Galleries.**—Fine arts.

Germany.

- Helbing Gallery, Munich.**—Antiquities, high class Old Paintings, Etchings and Engravings.
- J. & S. Goldschmidt, Frankfort.**—High class antiquities.

London.

- James Connell & Sons.**—Paintings of the Dutch, Scotch and English Schools.
- Thomas McLean.**—High class Paintings, Water Color Drawings and Engravings.
- Coupil Gallery.**—Water colors and drawings of Cambridge and Oxford by Hanslip Fletcher.

Paris.

- Canessa Galleries.**—Antique Works of Art.
- Hamburger Fres.**—Works of Art.

Kleinberger Gallery.—Works of Art. Arabian objects for collection.

Sivadjan Galleries.—Genuine antiques marbles, bronzes, jewels and potteries.

SALES.

New York.

American Art Galleries, 6 East Twenty-third Street.—Artistic property collection of John La Farge, February 13, 14, at 2.30 and 8.30 P. M.

Fifth Avenue Art Galleries, 546 Fifth Avenue.—Azeez Khayat collection of iridescent glass, February 12, 13, at 3.30 P. M. Paintings by the late

COLONY CLUB EXHIBITION.

A rare art treat has been arranged by Mrs. Walter Maynard and Mrs. Edward Blashfield, of the Colony Club, for club members and their friends in an exhibition of 175 drawings, pastels and gouaches, principally of the eighteenth century, loaned by such collectors as J. Pierpont Morgan, Mrs. George Gould, Miss Blodgett, Mrs. George Widener, Mrs. W. K. Vanderbilt, the Misses Hewitt, Francis Lathrop, Charles A. Munn and others.

With few exceptions, these examples of the engravers and artists have never before been publicly shown. The display is held in the large gallery of the clubhouse, on the top floor, and is well

of Marguerite Girard, the painter pupil and sister-in-law of Fragonard, by Fragonard himself. Mrs. W. K. Vanderbilt lends a pastel half-length portrait of a lady by Quentin La Tour, which, while interesting, is not the equal of the really superb life-size half-length portrait of the Notary Laideguive, loaned by Miss Blodgett, daughter of the late William Tilden Blodgett, a noted connoisseur of his day.

From Mrs. George Gould come crayon and pencil portraits, respectively, of the Countess of Craven, Rev. Thomas Munson, Sir John Twinden and Miss Cruikshank by John Downman; while Mrs. George Widener loans 6 other examples of the English artist.

The great Boucher is represented by



SOUVENIR DE RIVA—EVENING GLOW.
By J. B. C. Corot.

From Alexander Young collection.

Recently sold from Scott & Fowles Galleries.

Henry P. Smith and George H. Boughton, February 13, 14, at 8 P. M. The famous Wills collection of Wedgewood, February 14, 15, at 4 P. M.

Philadelphia.

Davis & Harvey, 1112 Walnut St.—Legal portraits belonging to Hon. James T. Mitchell, Chief Justice of Pennsylvania, February 26, 27.

ARTISTS BUY FELLOW'S PICTURES.

Probably the best appreciation of an artist's work is the purchase of such work by his fellows. It is significant that from the exhibition of pictures of the "New England Winter," by Henry R. Poore, at the Noé Galleries, "The Ploughman," by some considered the strongest example in the display, has been sold to William M. Chase, while Henry W. Ranger has purchased the also strong and luminous "Frosty Morning."

hung and arranged. It will be open until Monday.

For the tasteful catalogue Mrs. Blashfield, wife of the artist, has written an appreciative preface.

The period which these dainty, graceful, refined prints, drawings and pictures portray was the period of Fragonard, Watteau, Boucher, Drouais, Duplessis, the earlier Clouet and the late Ingres, Isabey, Le Boun, David and their fellows in France, and of Reynolds, Gainsborough, Bartolozzi, Angelica Kauffman, etc., in England.

The present display does not assume to be chronological, consecutive or comprehensive. It is simply made up of charmingly representative examples of the artists of the period chosen from choice private and dealers' collections. It affords a delightful glimpse of the morals and manners of the period and its art value cannot be overestimated.

The examples lent by Mr. Morgan include two remarkable drawings—bust portraits of a man and woman by Clouet and a beautiful portrait study

four examples, a black and white chalk figure piece, "Le Petit Marchand"; a red, black and white crayon and pastel head of a young girl, all sent in by Miss Hewitt, and a delicious group of cupids belonging to Mrs. George Blumenthal.

A lifelike half-length portrait of Lafayette, loaned by Mr. E. F. Bonaventura, an exceptionally beautiful work, is flanked by John Bigelow's half-length of Franklin, attributed to Duplessis. Mrs. Peter Cooper Hewitt lends to the club nineteen sketches from frescoes of the Italian masters by Fragonard.

A GREAT COROT SOLD.

One of the most characteristic and valuable examples of Corot and one of the masterpieces of the Alexander Young collection dispersed in London last year, was recently sold from the Scott & Fowles Galleries, of 295 Fifth Avenue, to a well-known American collector.

IN THE ART SCHOOLS.

Owing to the storm last Saturday, the talk by Edwin A. Blashfield to the National Academy students was postponed, as he desires to have his decoration in the City College seen on this occasion in the best light.

The lecture on Michael Angelo and Raphael given to the Academy students last Tuesday by Alexander T. Van Laer, was appreciated and enjoyed by everyone who attended. The talk was more than interesting and Mr. Van Laer's stereopticon slides of this masters are among his best.

Alfred Raboch, formerly an Academy student, recently entertained at his home a number of his fellow-students, who greatly enjoyed some musical renderings on the piano by Mr. Raboch, Sr., an artist musician. Among those present were Messrs. Ryon, Wilson, Dannenberg, Roberts and Wolf.

In his class in advanced design at the New York School of Applied Design for Women, Alphonse Mucha will next take up the subject of catalogue covers, borders for pages, etc.

In the class in elementary design which finished its year's work Jan. 31, the first prize was won by Miss Florence D. Schwarz; second by Miss Helen Pomeroy; honorable mention was awarded Miss Elizabeth Close.

Harvey Wiley Corbett, instructor in the architectural department, has been awarded the medal for his design for the Maryland Art Institute, Baltimore, Md., by the New York Chapter of the American Institute of Architects.

An interesting exhibition of dry paints and etchings by Cadwallader Washburn, a former pupil of William M. Chase, opened in the gallery of the New York School of Art, Feb. 3, to continue until Feb. 13.

The Catherine Lorillard Wolfe Art Students Club will hold its annual exhibition in the gallery of the school, to open Feb. 24, and continuing for one week.

A deal of interest exists among the students in the exhibition of The Eight, owing to the prominent part taken by the leader, Robert Henri. While Mr. Henri is engaged in painting portraits in Pennsylvania, his classes have been criticised by John Sloan.

Each Friday compositions on a given subject are brought for criticism in the afternoon illustration class. A special talk on composition is given by the instructor, Clifford Carlton.

Hereafter a monthly review will be held in Kenneth Hayes Miller's morning illustration class, instead of weekly, the entire morning being given to general criticism.

The exhibition now being held at the Art Students' League shows in a remarkable degree the stride that has been made since the December concours. Miss Fortune has a charming painting and life drawing while Speicher and Romanoffski are represented by some excellent portraits. Curran in the antique and Dannenberg and Chase in the illustration classes also have some good drawings.

The instructors have not yet judged the exhibition and there is great speculation in all classes.

Those who received the out-of-town scholarships last year are doing good work this winter. Hilliard Kline from Syracuse, Dannenberg from San Francisco, Walter Taylor from Boston, Charlotte Register from Buffalo and Kotaro Date from St. Louis are all coming well to the front.

NATIONAL ART SCHOOL.

The Los Angeles (Cal.) "Examiner" says that Henry W. Ranger, the well-known New York artist, has been expressing his sentiments regarding Paul de Longpre's enthusiastic efforts to create a National Art School for America. In a letter to the Philadelphia Item M. de Longpre says:

"I never wrote to Ranger, nor did I send him my open letter. Who says that France is sterile? The National Art Schools of France furnished the artists who painted pictures which fill the Art Galleries of the World.

"By the way, the only discordant note in my plea for American Art, so warmly endorsed by all the American press, without any exception, comes from Ranger, who, together with Chase, think they are the only ones who can be right on the art question in America.

"I am very sorry for Ranger—he should think a little more (as I do) about the thousands of poor geniuses who have no money for art education—and for which national art schools would be a blessing, and would bring them to the front.

"Most of our great artists in France are born from very poor families. The answer of Ranger is only selfishness. Any American with a particle of patriotism will heartily endorse a National Art Gallery and National Art Schools."

In reply Mr. Ranger writes:

"If by 'national gallery' a collection of pictures on the line of the English National Gallery or the Louvre is meant, the Metropolitan Museum of New York is covering the same field, and for its age and opportunity has done wonderfully well, and is steadily improving and improving at a rate unequalled by any museum on the other side.

"The new National Gallery in Washington, started by the magnificent gift of William T. Evans, of New York, and of Frederic Freer of Detroit, is more especially devoted to American Art. The Boston Museum, the Chicago Institute, the Wilstach Gallery in Philadelphia are important, and numerous other museums devoted to art are springing up over the country.

"Millions upon millions have been left for the endowment of these institutions, and millions more will be donated for the same purpose."

"As to a national school of painting, if M. de Longpre means products, the competitive examination of four years ago, where a hundred examples of the early English, French and modern Dutch schools hung in conjunction with a hundred pictures by various American artists, seemed to demonstrate there was a very vigorous American school that had arrived and were capable of holding their own without government assistance.

"Or if by 'school' he means an institute of teaching, they are everywhere, and I believe our own best schools are at present healthier than those of Europe, as I also believe our art sentiment is healthier.

"Personally, I would have art students kept at home until they are ripe, and then have them go abroad to wander awhile, to study the pictures in the different museums. All that schools can give an artist can be obtained at home as well, and perhaps better than abroad—at present.

"American artists have a feeling at present that they can and are holding their own with foreign confreres—in fact, it is not the foreign work of the present day that worries them. It is the example of the dead artists over them that keeps them straining to do their best, and that is a healthy influence that has always produced great work.

"America has been and will be for years to come the world's great market for art. The standards here have been set by the importations of the best obtainable. Our collectors are learning to distinguish the good from the rubbish, and some have become connoisseurs. The art taste of America (what there is of it) is sound—probably sounder than that of France to-day. We are learning from good pictures. National schools are a delusion. If national schools produced artists, why is France so sterile to-day?

"Why was the school on which the present reputation of France largely depends not recognized in France for years after America and Scotland had gathered in many of its finest examples?

"Why was America earlier than France to appreciate the great Dutch school which followed the Barbizon?

"The thing for the American artist is to keep along and try to paint the country and the things he likes as well as the English, French and Dutch artists painted theirs and realize an artist will never be produced by an act of Congress?

"Harry W. Ranger."

ARCHITECTURAL LEAGUE EXHIBITION.

Mrs. Harry Payne Whitney, collaborating with Hugo Ballin, mural painter, and Grosvenor Atterbury, architect, won first award in the competition for the best design submitted by an architect, sculptor, and mural painter at the annual exhibition of the Architectural League of New York, now open in the Fine Arts Galleries, No. 215 West Fifty-seventh Street.

The prize of \$300 was actually awarded to Evelyn B. Longman, Henry Bacon and Milton Bancroft, who gained the second award, Mrs. Whitney's team being ineligible from the fact that Mr. Atterbury was a member of the committee on award.

The subject for competition was "an outdoor swimming pool and pavilion." The task for the sculptor was to design the source, or fountain from which the water is to be fed to the pool. Mrs. Whitney's conception of this fountain was presented in the form of a statuette of the God Pan. The figure, about eight inches high, cast in green bronze, stands in a semi-crouching position in the bowl of the fountain.

The awards of prizes were announced at the annual dinner of the league on Friday night. There were a hundred and fifty diners present, and among the speakers, besides the president, Thomas Hastings, were F. Hopkinson Smith, Hamilton Mabie, George B. Post, and Prof. William H. Burr, of Columbia.

The exhibition, which is the twenty-third annual one, will remain open through Feb. 22 next.

DISPLAY'S IMPROVED QUALITY.

This annual display of the architects, with whom exhibit the mural painters and some of the sculptors of New York, is a sort of Salon in the number and variety of its exhibits. The presentment that it annually offers of examples of the allied arts is always beautiful and attractive and lends distinction to the galleries. The display this year, while it has only 676 numbers in the elaborately printed, bound and illustrated catalogue—and is consequently much smaller than in years past—is greatly improved in quality. The managers of the exhibition have very wisely this year, excluded all but architectural designs and drawings, mural paintings, decorations and sculptures, so that the student and art lover is not bewildered by a multitude of distracting objects, many of minor art interest, whose proper place is in an Arts and Crafts display.

MURALS A FEATURE.

The average visitor will naturally be more interested in the mural paintings and sculptures than in the architectural drawings and designs. These are unusually good and varied. In the center of the north wall of the Vanderbilt Gallery, the place of honor, is Albert Herter's large and fine mural painting, "The Attributes of the Arts," an able composition with a group of some seven life sized figures in the foreground, and the background, a view of the Bay of Naples as seen from the hill to the north of the public gardens. The drawing and pose of the figures are excellent, the landscape well painted and the color scheme a rich and deep. The decorative quality of this work is both charming and feeling.

Virile in drawing and movement, fascinating in color and admirable in expression, is Frank W. Benson's "Decorative Panel," while Edward H. Blashfield's twenty-six studies for decorations in the College of the City of New York, are, of course, finely drawn and

executed. There are life, movement and color in Howard Russell Butler's large decorative panel, "Sunrise," painted on the California coast, and an effective rich color scheme in Gustave Cimiotti's "Syracuse Arrangement."

A wall painting by F. V. DuMond, some Indian studies by E. W. Deming, a large decorative panel by F. Luis Mora, well composed but unpleasant in color, a panel painting, twenty feet long, for the new police headquarters by Francis Newton, depicting "The Battle Watch of New Amsterdam," a faithful well painted historical canvas, recalling the similar subjects painted by the late George H. Boughton and by Howard Pyle, are all worth close study and attention. A series of panels of the months, very charming in color and decorative by Robert V. V. Sewell, a mural decoration by Edward J. Steichen, soft in color and full of tonal quality and feeling, and two panels depicting the "Battle of Missionary Ridge" and the "Battle of Mobile Bay" by Arthur Thomas, complete the more notable mural paintings shown.

SCULPTURES AND DRAWINGS.

Of the sculptures, a statue of Greek Science for the Brooklyn Institute by Kenyon Cox, two fine groups by Daniel C. French, "Jurisprudence" and "Commerce" for the new Federal buildings in Cleveland, O., of which Arnold W. Brunner is the architect; the late Charles Albert Lopes's and Isidore Konti's groups for the McKinley Memorial in Philadelphia; August Lukeman's models of colossal statues for the Royal Bank Building of Montreal, and Enid Vandell's large bas relief, "Citizenship," for the Thomas monument at Nashville, Tenn., are the most striking.

The competitive drawings for the Church Street Terminal, uptown terminal of the McAdoo Tunnel, that for the new building of the Lotos Club, the perspective of the new building for the Woman's School of Applied Design with the roof for which Mr. J. Pierpont Morgan is said to have paid, after Mr. John D. Rockefeller withdrew his subscription, and Edward J. Sperry's original design for the memorial window to Mrs. Farnham in the Episcopal Church at Great Neck, L. I., placed by Mr. Paulding Farnham, will interest the public, as well as architects and artists.

James B. Townsend.

PITTSBURG.

The annual exhibition at the Carnegie Institute will open April 30 next. Last season, in consequence of the delay in the completion of the new building, the fall show was postponed until spring, and this was found to be a most convenient time, so it has been decided to continue it thus. It is announced the forthcoming display will be limited.

Art thieves are at work here. Several private collections have been attacked and fine paintings have been cut from frames and carried away. That the gang knows art from imitation is attested by the first depredation, when the golden figure of "Christ Crucified" was stolen from a cross in St. Paul's Cathedral, the new \$2,000,000 building.

Four valuable paintings have been cut from frames in the Mellen Building, in the downtown district. The canvases belonged to Mr. Mellen, who is now travelling in Europe.

John C. Beatty, director of Carnegie Institute, has lost two paintings and a painting whose owner's identity is concealed has been cut from its frame and taken away.

CALENDAR FOR ARTISTS.

NEW HAVEN PAINT AND CLAY CLUB, New Haven, Conn.

Eighth Annual Exhibition of Paintings, Drawings and Sculpture.

Works received, February 24, 25.

Opening of Exhibition, March 5.

Closing of Exhibition, March 28.

NATIONAL ACADEMY OF DESIGN, 215 West Fifty-seventh St., N. Y.—

Eighty-third Exhibition, Paintings and Sculpture:

Works received, February 26 and 27.

Opening of Exhibition, March 13.

Closing of Exhibition, April 18.

MUNICIPAL ART SOCIETY OF NEW YORK, 119 East 19th St., N. Y.

Exhibitions of Architecture, Decorative Painting, Sculpture, Stained Glass, etc.

Works solicited collected February 27, 28.

Works unsolicited must be delivered February 29, 119 E. 19th St.

Opening of Exhibition, March 4.

Closing of Exhibition, March 27.

COPLEY SOCIETY OF BOSTON, MASS., 198 Clarendon St.

Works received until March 4.

Collection Boston, to be sent to Doll & Richards.

Collection New York, to be sent to Budworth & Son.

Collection London, to be sent to Thomas Agnew & Sons.

Collection Paris, to be sent to Durand-Ruel & Sons.

Opening of Exhibition, March 10.

AMONG THE ARTISTS.

Raphael Lewisohn, an American artist and a younger brother of the late Leonard Lewisohn, of New York, long resident in Paris, and who has won reputation in both France and Germany for his strong genres and portraits, will hold an exhibition of his works at the Oehme Galleries from March 1 next.

H. B. Fuller, who spent the last six months at his studio in Cornish, N. H., engaged a studio in New York, to remain until the late spring. He recently finished a large decoration.

George H. McCord is now in New York for a brief business visit. He arrived Jan. 24, after a stormy voyage from Genoa, and expects to remain until about March 1. He will then return to Venice, where he and Mrs. McCord have made their home for the past sixteen months. During the spring and summer Mr. and Mrs. McCord will travel slowly through northern Italy and the coast towns of France, probably going as far as Brittany, where Mr. McCord hopes to find material for marine painting, of which he makes a specialty.

The artist's stay abroad has included trips through England and Scotland and into Wales, with delightful and profitable stops in Clovelly and other picturesque spots dear to painters. Mr. McCord has sent home, during almost two years' absence, some thirty-six large and small canvases, scenes in England, Wales and Italy. Three large paintings are now owned by Mr. Ambrose Petry of Detroit, the owner of the prize pictures in the St. Louis Exposition, and Mr. Petry will exhibit these some time this spring at the Jonathan Club of Los Angeles, Cal. They represent, respectively, a coast marine in England, St. Peter's (Rome) at Twilight, and a scene on the Lagoon in Venice. A large number of canvases by Mr. McCord, many of them views in Capri, Rome, Venice and Sorrento, will be held in New York for exhibition by the artist on his return, which will probably be early next autumn.

Mrs. Alice Lovett McCord has also been doing art work during her stay abroad, studying in Venice with Mr. McCord and under Villar Vanetti and other well known Italian artists. Her work in water color and oil will probably be shown in New York after their return. During his stay in the city Mr. McCord makes his home in Brooklyn, but has headquarters at his former Twenty-third Street studio.

MUNICIPAL SOCIETY EXHIBITION.

The seventh annual exhibition of The Municipal Art Society of New York, will be held March 4-27 next at the National Arts Club. The scope of the exhibition will include, proposed or completed schemes in decorative painting and sculpture; landscape gardening; drawings or photographs of municipal architecture of a decorative or monumental character; civic centers, and improvements in American and European cities; fountains; stained glass; mosaics; models of work executed in stone, wood, bronze or wrought iron; street fixtures; bridges; maps of proposed parkways; park fixtures; window boxes; and similar objects which illustrate phases of municipal improvement. Works particularly bearing upon New York will be desired, but municipal art of any section will be the purpose of the exhibition.

gives the exhibition an air "distingue." "Going into Commission," by H. A. Vincent calls strongly for attention. The last Shaw dinner was in honor of this artist. S. Anthony Guarino's "Fire Dance," is one of his weird, low-toned pictures given a touch of mystery by a swirling vermillion streamer thrown into the lime-light by the dancer.

Guy Wiggins shows a boat scene called "Mystic Harbor," which this young painter handled with much feeling. A portrait by Edward Dufner is that of an old lady very beautiful in tone. A subject treated agreeably is a high key is that by Karl Anderson, called "The Breakfast."

"In May," by Leonard Ochtman is one of the best canvases shown. Others worthily represented are Charles Warren Eaton, Cullen Yates, R. K. Mygatt, F. J. Mulhaupt, Arthur Hoeber, Charles C. Curran and W. A. Drake.

The exhibition will continue through tomorrow, Feb. 9.

FAMOUS WEDGWOOD SALE.

Important sales are announced by the Fifth Avenue Art Galleries, No. 546 Fifth Avenue for next week. On Wednesday and Thursday afternoons will be sold the Azeez Khayat collection of iridescent Persian glass, etc., on Friday and Saturday afternoons the famous Wills collection of Wedgwood, and on Thursday and Friday evenings pictures by the late Henry P. Smith and the late George H. Boughton, to be disposed of by order of the executrices Mrs. Lulu Smith and Mrs. Kate Boughton. Mr. James P. Silo will be the auctioneer.

The Wills collection of wedgwood is undoubtedly the choicest in the world, and is "chiefly remarkable," as says Mr. Horace Townsend in the well written preface to the handsome catalogue of the collection prepared by him, "for its unexampled richness in the busts, plaques, figures and vases of the famous black or Basaltes ware, in high wedgwood worked almost exclusively before the invention of his Jasper ware. Many years ago Mr. Wills recognized the high value of Wedgwood's productions in this medium, and scarce as fine examples have now become, he was able to gather together a surprising number of pieces of the highest quality. Thus I may particularize the 'Somnus' absolutely the most important figure subject Wedgwood ever produced, as well as the bust of Antinous, Flazman's superb translation from the antique."

The collection is also rich in and notable for its portrait medallions. Those of the Prince and Princess of Wales are unequalled for rarity, the set of "Illustrious Romans" is complete, as are also those of the "Twelve Caesars" and the Roman Emperors from Nero to Constantine.

Mr. Wills has drawn from such famous collections as the De la Rue, the Thomas Barlow, the Cornelius Cox, and those of Professor Church, Dr. J. L. Propert, and Sir Henry Thompson. He has also admitted a judiciously representative series of examples of the work of Wedgwood's contemporary workers in the Jasper body. "Many of these," says Mr. Townsend, "and especially the works of Adams, Turner and Neale, are nowadays as intrinsically valuable as Wedgwood's own productions."

Ferdinand Meldahl, the noted Danish state architect, and for many years director of the Academy of Fine Arts here, died in Copenhagen Monday last. He was 83 years old. He rebuilt the Fredericksburg Castle, which was destroyed by fire, and many other public buildings. He was the personal friend of the Emperor of Germany and Queen Alexandria of England.



Copyrighted by Architectural League.

ATTRIBUTES OF THE ARTS.

By Albert Herter.

Portion Mural Painting.

Architectural League Exhibition.

Miss Lena M. McCauley, the accomplished critic of the Chicago Post, has written an appreciative and sympathetic essay on the etching work of Herman A. Webster, which is published in a delightful little brochure, well printed and charmingly illustrated. Miss McCauley awards high praise to the display of Mr. Webster's work now on exhibition at the Roullier Art Rooms in Chicago, which praise, it would appear from careful reading of her essay, is not undeserved. It is to be hoped that Mr. Webster will soon make an exhibition of his work with the needle in New York.

Plans for an exhibition in March were made at a recent meeting of the Buffalo Society of Mineral Painters. The exhibition will be held, as before, at the Hotel Iroquois, Buffalo.

SALMAGUNDI EXHIBITION.

The Salmagundi Club held a stag on January 31, to celebrate the opening of the annual exhibition of oils by artist members who are represented by one hundred and forty-seven examples.

The W. T. Evans' prize was awarded to F. Luis Mora for his "Spanish Lady and Maid," one of his canvases, small in size, but large in sentiment and handling, and to "The Old Village-Moonlight," by Paul Conoyer, was awarded the Shaw purchase prize. Busy street scenes are the usual subject of this artist, but here is portrayed the beauty of a moonlit night in all its poetry.

J. Francis Murphy is represented by "Late September," a canvas which

AMERICAN ART NEWS.

Published Weekly from Oct. 15 to May 15,
Monthly from May 15 to Oct. 15 by the

AMERICAN ART NEWS COMPANY
INCORPORATED.

JAMES B. TOWNSEND, President and Treasurer,
1265 Broadway.

M. E. LOUNSBERRY, Secretary,
1265 Broadway.

Offices: 1265 Broadway, New York.

Telephone. 3619 Madison Square.

EUROPEAN AGENT: F. Neuville, 18 Rue Caill, Paris

SUBSCRIPTION RATES.

Year, in advance	\$2.00
Foreign Countries	2.50
Single Copies	.10

Advertising Rates on Application.

Copies of the "American Art News" are now on sale at Brentano's, 225 Fifth Avenue. Also at Brentano's, Avenue de l'Opera, Paris.

The office of the "American Art News" is now prepared to procure for patrons and readers expert opinion at a nominal rate on pictures or art objects, to attend to the restoration, cleaning and varnishing of pictures, and to repair art objects at reasonable rates, to catalogue collections and galleries, print catalogues and circulars, and to supply art information of any kind.

In the interest of our readers, and in order to facilitate business, we are prepared to publish in our advertising columns, special notices of pictures and other art works, with reference to the individual desire of any owner or buyer to sell or purchase any particular example.

Should any of our readers desire any special information on art matters of any kind, we shall be glad to put our sources of information at their service.

Catalogues of all important sales which take place in New York and elsewhere in the United States will, when the margin of time for mail transmission to Europe permits, be found before said sales, with our Business Agent in Europe, M. Felix Neuville, No. 18 Rue Caill, Paris, where they can be consulted. M. Neuville will have said catalogues for examination after said sales and also results of same. Orders to purchase at said sales can be handed M. Neuville and same will be cabled to New York, and will be executed here. Apply to him for conditions.

Copies of the "American Art News" can be found in Europe at the following houses:

PARIS.
Brooklyn Daily Eagle, 53 rue Cambon
Morgan, Harjes & Co., 31 Boul. Haussmann
American Express Co., 11 rue Scribe
Cercle Militaire, 49 Avenue de l'Opera
Credat Lyonnais, 21 Boul. des Italiens
Comptoir National d'Escompte, 2 Place de l'Opera
American Art Association, Notre Dame des Champs
Munroe et Cie, 7 Rue Scribe
Chicago Daily News, Place de l'Opera
Thomas Cook & Son, Place de l'Opera
Students' Hotel, 93 Boul. St. Michel

BRUSSELS.

Credit Lyonnais 84 Rue Royale

ART IN MINNEAPOLIS.

The exhibition of representative American pictures which we organized and sent to Minneapolis, and which has been held there under the auspices of the Minneapolis Society of Fine Arts in the Public Library in that city, will close this evening after three successful weeks. The attendance has been gratifyingly large, and while at last reports, the sales, owing to the depressed business conditions, have not been gratifyingly numerous, the display has served its purpose of education and prepared the way, we hope, for a more successful one next year. It has not yet been decided to what city the exhibition will next go, but due notice of its next opening will be given.

IS AMERICAN ART FUTILE?

The editor of the Independent has penned a long and interesting article in that journal, which he has headed "The Futility of American Art." He takes a most pessimistic and discouraging view of the present status of art in the United States, drawing his conclusions from the last Winter Academy Show, and says in substance that "the anti-queries of the future will conclude from our present picture output, that we spent most of our time looking out of the window, as 76% of our pictures ex-

hibited are landscapes or portraits, that the first are the easiest and cheapest form of art, and the latter give the artist practically no choice of subject and little in style of treatment."

He also declaims against the lack of imagination in the work of American artists, and is saddened "to think of all the magnificent opportunities our artists are missing in the daily life and customs of the country, the summer hotel, Coney Island, the Bowery melodrama, the kindergarten, sweat-shops, steam plow, bachelor maid, subway, social settlement, department store, cowboy on the range, miner in the mountains, the baby tied on the fire-escape, the fleet going to the Pacific on its mysterious errand, the run on the Knickerbocker, the delivery room of the public library, and the grandstand at a football contest? Can our artists find nothing worthy of their brushes in the international peace movement, the cause of labor, the rise of woman, racial conflicts on the Pacific Coast and in the South, the development of the Philippines, the digging of the Panama Canal, the dominance of the trust, the opening of the irrigation empire, and the problems of immigration?"

"American artists as a class," he finally says, "seem to be lacking in both ideas and ideals. They are absorbed in the questions of technique until they forget what technique is for. They practice their arpeggios in pigment and expect the public to applaud. They think of a picture as merely a rectangular surface covered with masses of color harmoniously placed. If that were all we wanted we would spend our 50 cents for a kaleidoscope instead of an academy ticket and then we could have an infinite number of such color schemes, some of them quite as good as those on the walls of the gallery. It is not well for an artist to be too absorbed in his art nor to insulate himself too completely from contact with the Philistine mind. The great artists of the past were men of importance in their day, influential in court or city, active in affairs, interested in life about them; and in consequence they were able to interpret the meaning of their age, to give symbols to its patriotism, and to fix the forms of its religion."

There is much of truth in these criticisms, but also much of error, and far too much, it seems to us, of pessimism. Certainly our landscape school of today is the healthiest, the sanest and the most promising in the world, save, possibly, only that of Holland, which would appear to have reached its zenith, and the small band of Giverny in France and our portraitists number among them painters such as the great Sargent, Cecilia Beaux, Irving Wiles, Lydia Emmet, Tarbell, Benson, Decamp, Chase, Alexander, Funk and others who would seem to have "choice of subject" and surely "style in treatment."

That we have too few figure and genre painters of ability cannot be denied, but a country which can produce such painters in these departments as Blashfield, Alexander, Chase, Tarbell, Benson, Shirlaw, Dewing, Thayer, Mowbray, Horatio and Oliver Walker, Brush, Reid, Simmons, Low, Melchers, Henri and others need not quite despair.

Commercialism, that bane and yet support of art, influences too many of our painters to repeat themselves in

popular subjects, it is true, a grievous artistic fault. Even Redfield gives us too many Center Bridge landscapes, and Rehn too many moonlit seas.

The very subjects that the Independent's editor suggests have been and are being painted all the time by our artists. Let him see and study the present display of "The Eight." Surely Glackens and Sloan and Luks and Shinn have there interpreted the life of New York. What about Remington, Schreyvogel, Couse, Groll and other painters of the West and its wild life? And what about Gibson and Harrison Fisher and Smedley and Thulstrup and Wenzell? Have they and do they not portray the social life and movement of the day?

No, Mr. Independent, take off those blue glasses and look around you more. You will have cause for cheer.

BOSTON.

The Public Library offers a rare treat to all interested in engraving. For many years Timothy Cole has contributed his charming reproductions of old masters to the Century Magazine. These have been collected and are now on exhibition in the art rooms of the Library. The special occasion for this attractive exhibit, being a course of "Free Lectures for the People" on engraving and similar handicrafts.

Mr. Kaula is showing his paintings at the Twentieth Century Club.

In the Hatfield Gallery are Miss Palmer's pictures.

The Boston City Club exhibits the Copley prints and at Williams and Everett are Miss Clement's etchings.

The Arts and Crafts have added a choice collection of fans to their beautiful display of hand-made laces.

In this Sunday's Herald Philip L. Hale writes one of his characteristic "appreciations" of the paintings by Mr. Wendell, on exhibition in the Copley Gallery.

Walter L. Dean is exhibiting his well known sea pictures in the Worcester Art Museum, which has just received a donation from Mrs. John L. Gardner, a painting by the late Sarah W. Whitman.

The event of the week in art circles has been the St. Botolph Club exhibit of the work of our strongest painters.

George Woodbury has two characteristic canvases, one of mid-ocean, the other of Mt. Monadnock. The artist and his wife are working this winter in Holland.

"Die Lautenspielerin," by J. R. Decamp is the clou of this display. It is charming in color and handling and possesses rare poetic quality.

PORTLAND (OREGON).

The first annual exhibition of the Portland Architectural Club was held in the galleries of the Museum of Fine Arts, Portland, Oregon, from January 6 to 18. The club is working toward the establishment of a Pacific Coast Architectural League, which shall incorporate in its organization a series of exhibitions in the various western cities.

The Oregon Art Students' League also held an exhibition this month. There were 82 paintings, including two sketches by Frank V. DuMond and one by H. M. Walcott, both former instructors of the League. The Oregon Camera Club held its thirteenth annual print exhibition at the Portland Museum of Art, October 21 to 26.

WASHINGTON.

Another picture has been added by Mr. William T. Evans to the Evans National Gallery collection in the atrium of the Corcoran Gallery. It is a landscape by Willard Metcalf, to whom it will be remembered, was awarded the gold medal at the Corcoran Gallery's late exhibition of contemporary American paintings. The painter has entitled it "A Family of Birches," and has shown on his canvas a group of these trees standing on the shore of a small stream.

The only American sculptor who has entered the competition for a National monument to be erected in Buenos Aires by the Argentine Republic is Mr. U. S. J. Dunbar of this city. The appropriation made for this monument is the equivalent of \$300,000, and fifteen prizes are to be distributed among the competitors. To the five who submit the most meritorious designs \$20,000 will be given in equal shares, and they will be invited to enlarge their models and form a second competition. Mr. Dunbar's design is elaborate, dignified and somewhat unusual.

An exceptionally interesting collection of portraits painted by John da Costa is now on exhibition in the V. G. Fischer gallery to Feb. 15. Ten or twelve canvases are shown, and of these the majority are portraits of children. One is of a witching little Harlequin, another represents a small lass in colonial costume, a third pictures a little girl in a plain empire gown of ivory colored satin, a fourth the daughter of a well-known financier in a simple white party dress and a fifth a child of humbler station clad in somber

The freshness and spontaneity of these paintings make direct appeal, and when seen, as several have been, in large exhibitions of contemporary work they give a welcome note of individuality. They are strong, colorful and vital, and, though far from faultless, more than clever accomplishments. Mr. da Costa has painted many persons of wealth and distinction, but he has not become merely a painter of fabrics and fashion.

A collection of valuable Japanese art objects comprising the collection of Messrs. Kumino and Ota and an importation through Mr. Z. Kamoto was sold at auction at Sloan's art galleries, Wednesday, Thursday and yesterday afternoons.

A special exhibition of portraits by A. Muller-Ury opened in the Corcoran Gallery Tuesday and will remain until Feb. 19.

CHICAGO.

The annual exhibition of paintings by artists of Chicago and vicinity opened at the Art Institute Tuesday evening. This is the most important art event of the year in local circles. It was preceded by a meeting of committees placing prizes, by a banquet to exhibitors and officials of the Art Institute, the Chicago Society of Artists and the Municipal Art League, and was followed by a reception given by the artists to invited guests in the galleries when the paintings are first open to view.

The jury of selection and the hanging committee included John F. Stacey, Frederic C. Bartlett, Alfred Juergens, Walter M. Clute, Wellington J. Reynolds, Adolph R. Schulz, Edgar S. Cameron, George E. Ganiere, Nellie V. Walker and Louis Wall Moore. The accepted paintings number about 273 and the pieces of sculpture forty-eight. Notice of this display will be given next week.

LONDON LETTER.

London, Jan. 28, 1908.

The event of the week was the opening of the Municipal Gallery of Modern Art at No. 17 Harcourt Street, Dublin. Hitherto Ireland has been the only European country whose capital was without a public collection of modern paintings, and the removal of this reproach is due to Mr. Hugh P. Lane, honorary director of the gallery, which he created by his own generosity and inspiring enthusiasm.

A strong feature of the new Dublin Gallery is its splendid group of masterpieces by the French Impressionists, the first attempt to represent adequately in a British collection more masters now officially recognized in Germany and the United States as well as in France. At Harcourt Street are the "Eva Gonzales" and "Concert aux Tuileries" of Manet, Renoir's masterpiece "Les Parapluies" (on which he was six years at work), Monet's "Waterloo Bridge" and "Effet de Neige: Vitheuil," the "Peasant Woman" of Degas, a Pissarro and examples of younger men like Blanche, Le Sidauer and Vuillard. Other French pictures include the big decorative "Decollation of John the Baptist" and a smaller "Toilet" of Puvis de Chavannes, Courbet's "The Snowstorm," Daumier's "Don Quixote and Sancho Panza," ten Corots (mostly from the Staats Forbess collection), three Monticellis, and other works by Barye, Boudin, Cottet, Diaz, Daubigny, Fantin, Fromentin, Gerome, Harpignies, J. F. Millet, Alfred Stevens and Troyon. Nowhere in Europe, outside France, is there a more representative collection of modern French painting. Then a small but choice sculpture gallery contains "The Age of Bronze," the "Man With the Broken Nose" and other masterpieces by Rodin and Barye, and examples of Lanteri, Goscombe John, Furve and Paul Bartlett.

The British section contains some notable works by painters of Irish birth or descent, two magnificent spacious landscapes by the Hibernian Academician Nathaniel Howe, whose art previously little known, created a sensation when his pictures were shown at the Guildhall some three years ago; a Lavery, a fine J. J. Shannon, "Embroidery," two portraits by Charles Shannon, a group of exquisite Condors, Mark Fisher's "The Bathers," which won a gold medal at St. Louis, three landscapes by Wilson Steer, a fine series of portraits of Irish celebrities by Wm. Orpen, and imaginative idylls by the poet-painter, George Russell (A.E.).

In an adjoining room are Whistler's "Portrait of Walter Sickert" and "The Artist's Studio," Albert Moore's "Azaleas," paintings by Simeon Solomon and drawings by Burne-Jones, Watts's "Faith, Hope and Charity," and his beautiful early masterpiece, "Portrait of Mrs. Huth," Orchardson's oil study for "Imogen in the Cave of Belarius," and admirable examples of the work of such contemporary artists as George Claaren, Bellingham Smith, Augustus John, Gerald Kelly, Chas. Ricketts, Will Rothenstein, Bertram Priestman and Mrs. Swynnerton.

Altogether there are 282 exhibits and nearly all are of the highest artistic interest. They have been roughly valued now at £40,000 and their financial worth is certain to increase greatly in the future, for the selections have been made with admirable taste and discriminating judgment.

The election of George Clausen to full academic honors has given unqualified satisfaction to all schools of artists here. The new advocate, Mr. Charles

Sims, is also generally admitted to have deserved election, though it is felt that many other and more widely known artists are equally worthy. The elections of the honorary foreign academicians are generally condemned, and in the highest quarters there is deep dissatisfaction that the candidature of Sorolla Y. Bastida was unsuccessful. Dagnan Bouveret, the painter, and Mercier, the sculptor, have been elected, and among those defeated are Rodin, Claude Monet and Jean Paul Laurens.

Owing to the retirement of Thomas McLean, the veteran art dealer of the Haymarket, his stock of paintings were sold by auction at Christie's last Saturday, and the very low prices realized show the state of the market here and the profits to be made by dealers who buy to hold. An exquisite tiny panel (8 by 5 in.) by Diaz was knocked down for 10½ gns.; Constable's "Helmingham Dell" for 150 gns.; Richardson's "Reverie" 80 gns.; Lavery's "Mary in Black" (13 by 9½ in.) 52 gns.; Reynolds' "Lady Ann Campbell, Countess of Strafford" 355 gns.; Lawrence's "Lady Hill" 115 gns.; Corot's "Through the Wood: Evening" 250 gns.; an "Italian Landscape" by that name 30 gns.; and "On the Banks of the Seine," bearing the same name, 70 gns. This last picture was stated to come from the McCubbin collection at Glasgow, but it is a remarkable fact that an almost identical picture, also signed "Corot," was exhibited two years ago at the Goupil Gallery, and is still in the possession of Messrs. Marchant and Company.

South American art being an unknown quantity here, it is interesting to note the influence of French luminism in the exhibition of two Chilean artists, Alfredo Helsby and A. Valenzuela Puelma, at the Brook Street Art Gallery. A virile portrait sketch by Senor Puelma, and Senor Helsby's sunny impression of an "Autumn Lane" are the principal exhibits. An exhibition of oil paintings and water colors entitled "Edinburgh and Elsewhere," by James Paterson, will open on the 31st at the Fine Art Society.

A collection of unusually good copies of the paintings of Velasquez at the Prado by Senor Pineda are on exhibition for a few weeks at the South Kensington Art Galleries, No. 42 Sussex Place, W.

MRS. COTTON PAINTS KING.

Mrs. Leslie Cotton, of New York, has done more than Luke Fildes, Cope, or any other British or foreign artist who has hitherto painted a portrait of Edward VII., for she has succeeded in really pleasing the King with the picture she painted of him at Marienbad, and which she has just finished.

In fact, so enthusiastic is the King over the picture, which represents him in a loose, easy fitting "Marienbad sack suit," that he has now commanded Mrs. Cotton to paint a second portrait of him on more stately lines.

This second picture will probably represent the King in one or other of his many military uniforms. His Majesty has promised Mrs. Cotton at least three sittings of half an hour each at the house she has taken in Tite street, Chelsea. This house was formerly owned by James McNeil Whistler. Mrs. Cotton has told friends that the King is a remarkably patient sitter, and will go to infinite pains to please the artist, with whom he chats on all subjects during the sitting. One thing His Majesty cannot dispense with, however, during the sitting, and that is an occasional puff at a cigar.

PARIS LETTER.

Paris, Jan. 28, 1908.

At Geo. Petit's Galleries there are now exhibited some seventy paintings and watercolors by the late Ferdinand Chaigneau. They are mostly landscapes and show a great sense and perfect comprehension of large spaces and endless horizons. In the adjoining room, a number of water colors brought by Mr. Alexandre Bruehl from his travels in the Mediterranean, form a bright and attractive display.

An exhibition well worth a careful survey is that of the Society of Miniature Painters, which also includes some exceedingly fine pieces of jewelry, carved ivory and artistic wax works. Among the best productions, special mention is due to the ornamental compositions of Mr. de Callias, executed in a quaint and gorgeous style, admirably suited to the fairy tales the painter had purposed to illustrate. Mme. Bocher has sent a fine portrait of the Grand Duchess Wladimir of Russia and Mme. Gaston Trichard some exquisite medallions. M. Lalauze and M. Maurice Orange show a few remarkable water colors. Among other exhibitors are M. Ivan d'Assof, M. Malatesta, M. Georges Guillaumet and M. Corabeuf.

At the Graves Galleries, rue Caumartin, there is now an exhibition of original lithographs and prints by the well known artist, Albert Bellersche, and a little further in the same street at the Gallery of Modern Artists, two other exhibitions have also just opened their doors: that of Mr. Widhopff is a large one and includes a number of drawings in the style that fixed the artist's reputation and a few portraits, some of which are really remarkable. In the next room, Mr. Branqueval shows some thirty paintings, landscapes and scenes of French provincial life.

The American Art Association announces the near opening of a special exhibition of works by American artists living in Paris, among whom are: Patrick Bruce, Putnam Brinley, R. J. Coady, T. Scott Dabo, Maximilian Fisher, Frederick Friesicke, J. E. Kunz, John Marin, Alfred Maurer, Edward J. Steichen, Maurice Stern, G. Oberteuffer, Albert Hooster and Max Weber.

There is just now quite a little stir among the American artists living in Paris over the idea of establishing, in the United States, of a State Department of Fine Arts, with a national school on the lines of the Paris Ecole des Beaux Arts, and a national gallery similar to the Louvre. On the list of supporters of the scheme are such well known names as F. A. Bridgman, W. T. Dannat, C. Sprague Pearce, Seymour Thomas, Herbert W. Faulkner, Alexander Harrison and Ridgway Knight.

The American artists are now showing in their studios the results of the summer's work. Miss Alice Ling had numerous friends at her studio recently. Messrs. Albert and Clarence Gihon and Mr. and Mrs. Richard Miller have also shown their works.

The American Art Association hopes to issue the first number of its new Bulletin next month. This will be an artistic organ and the promoters hope it will become as famous as the Quartier Latin once was. The first issue will contain works by H. W. Faulkner, L. G. Hornby, Douglas and Edward Steichen.

Professional men are trying to develop the artistic tastes of railway men, postmen and others recently by exhibit-

ing the product of their talents. Now the doctors, surgeons, dentists and druggists, are organizing a salon of their own painting. The doctors of Paris include many amateur painters and sculptors, some of whom exhibit at the regular salon.

At the Hotel Drouot, this week, two small portraits by an unknown artist of the eighteenth century French School were bought for \$2,200 by M. Stevens. A very fine Boudin, "The Harbor at Le Havre," fetched \$550, a Thaulow, "The Village by the River," \$370, and a small panel by Isabey, \$210.

Some good modern books have been disposed of at the sale of the late Count Werle. A copy of "Jacques le Fataliste," by Diderot, on Japan paper, together with ten water colors and two drawings by Leloir, fetched \$842, and a fine copy of "The Arabian Nights" of Galland, on Holland paper, with the original drawings of Lalauze, brought \$550.

SPAIN TO SAVE ART.

A special cable to the "Herald" from Madrid, says: Following the recent sale of famous pictures to the Chicago Art Museum a royal decree has been issued forbidding the exportation of Spanish art treasures, and all art works belonging to public institutions are to be catalogued by the government. Art dealers think the decree will not be entirely efficacious if a private owner needs money.

WORCESTER (MASS.)

A special exhibition of marine paintings by Mr. Walter Dean has just been opened in the Art Museum. The painting of the "White Squadron," which has hung for some time in the room of the committee on naval affairs at the Capitol in Washington is the work of Mr. Dean, and a picture entitled "Deep Sea Fishing," which was in the Corcoran Gallery's exhibition, may also be placed to his credit. Mr. Dean has a studio at East Gloucester and one of the fastest sloop yachts on the coast. He is extraordinarily fond of the sea and does much of his painting while he is on the water.

PHILADELPHIA.

Stockholders of the Pennsylvania Academy of Fine Arts held their annual meeting February 3. John Frederick Lewis was unanimously re-elected president by the largest vote ever polled at these meetings.

Other directors elected were: E. Burgess Warren, Theophilus P. Chandler, George H. McFadden, Clarence Clark Zantlinger, T. DeWitt Cuyler, George D. Widener, who, together with John H. Converse, Herbert M. Howe, Clement B. Newbold, Edward T. Stotesbury, Theodore N. Ely, Alfred C. Harrison and Frank H. Caven, now forms the board of directors.

The annual report showed that the past year had been unusually successful. The attendance at the last annual exhibition was reported as 47,715.

The Academy schools were reported in flourishing condition, \$1,000 having been given by the sons and daughters of the late Doctor Packard, the income to be used as a prize to students for zoological sketches and studies.

Another gift to the school is Mrs. George D. Widener's annual contribution of \$1,000 for a period of five years to provide a William L. Elkins memorial scholarship.

CALENDAR OF NEW YORK SPECIAL EXHIBITIONS.

- Architectural League of New York,** Fine Arts Building, 215 West Fifty-seventh Street.—Twenty-third exhibition of paintings, architecture and sculpture, to February 22.
- Astor Library—Color plates from "Ancient Oriental Carpets"** published by Imperial Austrian Museum and original etchings, engravings and lithographs by American artists.
- Brooklyn Institute of Arts and Sciences**—Open daily. Admission Mondays and Tuesdays, 25 cents. Free on other days.
- Colony Club, 122 Madison Avenue**—Special exhibition of 18th Century drawing, gouaches, pastels and water colors from the private collections of Mr. J. P. Morgan and Mmes. George Gould, George Widener and others.
- Cottier Galleries, 3 East Fortieth Street**—Paintings by Gari Melchers to February 21.
- Ehrich Galleries, 465 Fifth Avenue**—Portraits by early masters of the English, French, German and Italian schools.
- Keppel Galleries**—Prints and drawings by Rembrandt and Durer from collection of Marsden J. Perry to February 20.
- Knoedler Galleries, 355 Fifth Avenue**—Portraits by Richard Hall to February 13.
- Lenox Library**—Etchings by Jacquemart and wood engravings by Prunaire.
- Macbeth Galleries, 450 Fifth Avenue**—Exhibition by the "Eight" to February 15.
- Metropolitan Museum**—Open daily, from 10 A. M. to 5 P. M.; Sundays, 1 P. M. to 5 P. M.; Saturdays, 10 A. M. to 10 P. M. Admission Mondays and Fridays, 25 cents. Free on other days.
- Montross Galleries, 372 Fifth Avenue**—Paintings by Arthur Wesley Dow to February 15.
- National Arts Club—Contemporary American art.**
- O'Brien Gallery, 458 Fourth Avenue**—Legal portraits belonging to Hon. James T. Mitchell, Chief Justice of Pennsylvania.
- Oehme Galleries**—Miniatures by Mrs. Luella Walter Eisenlehr.
- Powell Gallery**—Paintings by Paul Cornoyer, to February 24.
- Pratt Institute Art Gallery—Aquarelles illustrating life of Joan of Arc** to February 13.
- Tooth Gallery, 299 Fifth Avenue**—Etchings by E. M. Synge, and special exhibition modern Dutch pictures.

EXHIBITIONS NOW ON.

"THE EIGHT" ARRIVE.

Proclaimed by much press notice, obtained through friends in advance of the regular press day last Monday, at the Macbeth Galleries, No. 450 Fifth Avenue, "The Eight" have burst upon New York. Their advent is reminiscent to older art writers and lovers of that fateful day, thirty years ago—my how time flies—when the Society of American Artists astonished the then smaller Metropolis at the American Art Galleries.

The present writer recalls too well

his youthful and harsh criticism of the "Munich men" of that day, as they were called, and his predictions of their dark future—predictions which were not in most cases fulfilled—to rashly animadvert upon the present advent of "The Eight," or to predict either future success or oblivion for their members. He has seen the despised "Munich Men" of 1878 develop, with few exceptions, into our sanest and strongest painters of today, and the movement they instituted change and better the conditions of American art to a surprising degree.

That "The Eight" have among them strong painters cannot be denied, and the impulse and impression their first show may have upon present art conditions who can say? But that the pictures now at the Macbeth Galleries, to remain there through Feb. 15 are, with the exception of those shown by Robert Henri—an unquestionably virile painter, with a technique which has influenced most of his followers and others in a marked degree, Ernest Lawson, who belongs not in this "gallery" but with his fellow followers of the Giverny masters, Arthur Davies who also "dwells apart" in his own world of fantasy, George Luks who, at least knows how to paint, and that American reflection of Degas, Everett Shinn—are good works of art—calls for more of experience and clairvoyance than the writer possesses.

To Maurice B. Prendergast must be given the palm for handing out to the art public of New York, so-called pictures than can only be the product of the cider much drunk at St. Malo in Brittany, where his crazy quilt sketches were conceived and executed. Blotches of paint on canvas without harmony of color or tone—these are all that can be made out of these curious performances. And yet there were those, the writer included, who could see nothing in Frank Currier in 1878, and who belittled even Chase and Duveneck. So Prendergast may take heart, and who knows but these pictures may be the Monets of a quarter of a century hence.

Most of the pictures shown are familiar. Here are Everett Shinn's "Gingerbread Man," "London Hippodrome," etc., all recalling Degas and all not Degas; John Sloan's "Easter Eve," "Election Night," which have the merit at least of portraying and strongly, local scenes, George Luks' admirable "Macaws," "Pet Goose" and "Mammy Groody," Glacken's "Chez Mouquin's," an excellent character study, and his "Coasting-Central Park," and Arthur B. Davies' rich colored "Across the Bay," and his weird but strong "Sea-wind and Sea."

The strong man of "The Eight" the Ajax of the new band of revolutionists, as said above, is Robert Henri. It is a pity that he could not show his "Spanish Dancer," now in Philadelphia, his typical and best canvas of recent years, but he sends his "Laughing Child," his "Dutch Soldier," and also his "Little Girl in white apron," so virile, so clever in technique, and so strong in color, that one almost runs to them as one enters the gallery.

All hail "The Eight." They make for amusement for gayety and for education with their remarkable show, and who knows, as said above, but they may be another Society of American Artists, and shake the drying bones of the present Academy without a home, as their predecessors of 1878, shook the bones and walls of the old Academy at Fourth Avenue and Twenty-third street, in their day. It never does to predict what may be the fashion in art, especially in these United States, a few years hence.

James B. Townsend.

ARTHUR WESLEY DOW.

Arthur Wesley Dow is holding at the Montross Galleries, No. 372 Fifth Avenue, to continue through Feb. 15, an exhibition of 38 oils, all landscapes painted in and around Ipswich, Mass., fifteen prints from wood blocks in the Japanese method, a book of poems, "Salt Marshes," the verses by Everett Stanley Hubbard, and the illustrations, which are most delicate, artistic and effective made by Mr. Dow with knife engraved wood blocks, and printed with inks on an ordinary press, and eight large photographic studies of old temples in Ceylon, India, Greece and Egypt.

The landscape art of Mr. Dow is essentially a poetic art. He loves best to paint the quieter moods of nature on lowly, widespread salt marshes, the flowing and ebbing of the tides, the flushed quiet stream at dawn or sunset, the moon rising over some low hills, or anon the meadows gilded with golden-rod or starred with frost flowers.

To this poetic and sensitive nature the lowlands of the upper Massachusetts coast have naturally appealed, and he has transformed them to canvas with a delicacy and refinement of touch and feeling that are most alluring. Few, if any, American painters have as successfully portrayed the feeling of space and distance of spreading marshlands. The artist paints variously in a high or low key, in thin washes or builds up his pigment to produce rich color effect. He is unusually versatile and shows certain canvases, such as "From Bayberry Hill" and "Color Themes," almost in flat tints, which evidence that he is still experimenting and has not yet perhaps struck his final gait.

Among the most appealing works are the tender diaphanous "Sea Turn," the "Ipswich Roofs," rich in color quality, the "Marsh Islands" with fine distance and sky, the poetic "Night," the joyous "Blue Field" and "Frost Flowers," lovely in color and full of "summer and the sun," the "Tranquil Day," a tonal study of greens, the "Red Island," done in soft grays, and the "Silent Spaces," tender in color and feeling.

The prints, in which Mr. Dow has succeeded in getting remarkable effects, are as worthy of study as the oils. All together the display has unique charm and attraction.

RICHARD HALL.

At the Knoedler Galleries, No. 355 Fifth Avenue, Richard Hall has now on exhibition 10 portraits and four pictures, three of the last really fancy portraits. The artist has painted for several winters in New York, and has given the Society as well as the art world, numerous presentments of prominent men and women, including those of several members of the Vanderbilt family. He shows now among his other portraits a half length seated one of Reginald Vanderbilt in riding costume—a faithful, well painted canvas true in color, the figure easy in pose and with good expression. Mr. Hall delights in pointing his pretty sweet faced daughter, Miss Agnes Hall, and shows her in the large charmingly decorative canvas "Agnes" the full length standing, again decorative "Easter Lilies," the "Reverie" and again in a half length, a simple well painted portrait under her own name.

An oval bust portrait of Mrs. Corby Fox, a full length of Mrs. Dore Lyon, a good likeness, a three-quarter length seated of Prince Wilhelm of Sweden, the strongest and best of his male portraits, and a full length of Miss Rosamond Street, with a well presented

half length seated of Major von Muhlens complete the works shown.

CONTEMPORARY ART.

An exhibition by Contemporary Painters, and which is composed of some sixty oils by fifteen American artists, opened with a reception at the National Arts Club last Saturday evening, and will continue there through Feb. 15. The painters who exhibit are Charles W. Hawthorne, F. Luis Mora, Robert David Gauley, Leonard Ochtmann, Albert L. Groll, Allen B. Talcott, W. L. Lathrop, Frank V. DuMond, Will Howe Foote, Jules Turcas, F. Ballard Williams, Emil Carlsen, Gifford Beal, W. S. Robinson and Hugo Ballin.

Of the figure painters in the present show, all have reached distinction and have won a reputation which, if not to last long, is assured for the present at least. Charles W. Hawthorne from the first a clever technician and a strong draughtsman, reveals in his "Elijah in the Desert," and "La Gigla," unusually strong canvases, the result of long careful and close study of Ribera, El Greco and Goya. His "Boy with Pitcher" and "Boy with Bowl" are convincing figure works, sober but true in color. Hugo Ballin shows two of his characteristic decorative figure works "Thetis" and the "Voice of Summer" and a faithful strong likeness of the late Alexander Blumensteil. Among the portraits shown by Robert David Gauley are the now well-known and excellent presentment of Mr. Charles Battell Loomis, and the seated portrait of Miss M. from the late Winter Academy, with its well painted red gown and fine expression and pose. The artist also sends a portrait of a lady, a charming arrangement of grays. The dashing brush of Luis Mora is exemplified by his well-known full length portrait of Mrs. Mora, and his "Lady Dorothy" and "Don Diego" and also a well characterized group of Hungarian women and children.

Of the landscapists Williams, Turcas, DuMond, Foote, Robinson and Gifford Beal are represented by familiar and typical canvases. Emil Carlsen sends his delightful coast scene "Summer Clouds," a forest interior, a flower piece and a low keyed still life, which well show his versatility. W. L. Lathrop his strong fine outdoors "Melting Snow," Ochtmann his truthful poetic "Snow Fields," Allen B. Talcott some of his picturesque feeling scenes in and around Old Lyme, and Albert L. Groll six of his Arizona landscapes appealing to all lovers of wind swept space and air and light, and his rich glowing "Falling Leaves," perhaps his strongest work.

L. WALTER EISENLEHR.

At the Oehme Galleries, Mrs. Luella Walter Eisenlehr has on exhibition a case of miniatures, which in the excellence of several of its individual numbers, faithfulness of likeness, refinement of treatment and especially richness of color, mark her work as exceptionally good and strong. Particularly striking are the portraits in petto of the King and Queen of Spain. Mrs. Clarence Mackay, Mayor McClellan and Comptroller Metz. There are some children's heads, which evince much sympathy for childhood. Mrs. Eisenlehr wisely paints miniatures proper, which are small bust portraits, and does not, as do too many painters in "the small," try to produce what are really reduced portraits and fancy pictures in full and three-quarter lengths and with all kinds of accessories and costume.

(Continued on page 7.)

(Continued from page 6.)

MODERN DUTCH PICTURES.

An exhibition of a score or more of examples of the modern Dutch painters is now open at the Tooth Galleries, No. 299 Fifth Avenue. These canvases have been well and carefully chosen, and the display as a whole is one of the best of its kind seen in New York in many a day. It includes a small upright landscape with figure by Mauve, tender in its greens of early summer and full of light, a large and unusually strong cottage interior with figures by J. S. Kever, a Polder landscape with fine distance effect and cheerful tone by Weissenbruch, a typical Mesdag, lighter and more joyous than usual, a single figure piece by Josef Israel, an important Willem Maris, a luminous coast scene and a large cottage interior with figure, the best example of the man ever imported, by E. Picters, a large and important Bernard de Hoog, the "Evening Meal" and rarely good examples of Termeulen, Mastenbroeck, Blommers and Neuhuys.

The display will be on for some little time and should be seen by all art lovers, and especially by admirers of the modern Dutch school.

OLD MASTERS.

The Portrait Show of "Old Masters" at the Ehrich Galleries, 463-465 Fifth Avenue, is gathering interest as the many visitors spread report of its attractiveness. The attractive portrait of Marie Mancini (the first love of Louis XVI.) by Pierre Mignard; the charming presentment of the Princess of Orange, by Nicholas Maes, painted in his late period, and so wholly different from the Maes of the early Rembrandt period purchased from the Ehrich Galleries by the Metropolitan Museum; the virile likeness of Neil Gow, the Scotch fiddler, by Sir Henry Raeburn, the greatest artist of the Scotch School, whose work begins to bring fabulous prices, would alone justify a visit to this show of the "Old Masters."

WITH THE DEALERS.

The sale of the collection of pictures and Oriental and European ceramics, as well as pictures by himself, of James G. Tyler, the well-known artist at the American Art Galleries this week, was well attended, and considering the business conditions of the present time, fairly successful.

The collections of John La Farge, the artist, comprising Japanese color prints and kakemonos, lacquers, bronzes, pottery and curios, Chinese porcelains and pottery, fine old screens, old Buddhas and temple panels, Ramas textiles and embroideries, and miscellaneous art objects, will be placed on exhibition in the galleries to-day, and sold there at auction by Mr. Thomas E. Kirby on the afternoons and evenings of Thursday and Friday next, Feb. 13 and 14, at 2.30 and 8.30 P. M. each day.

Two heads of young and pretty women of rare charm by Greuze and Nattier respectively, have recently been received at the Gimpel-Wildenstein Galleries, No. 509 Fifth Avenue. The Greuze head is almost a modern one in treatment, and that by Nattier has all his decorative quality and charm. There is also at these galleries a typical and strong half length portrait of Mr. Wiloughby Carter by Hoppner.

Mr. I. D. Ichenhauser arrived from London on the Lusitania on Saturday last on a brief visit to his galleries here.

At the Keppel Galleries an exhibition of one hundred selected prints and drawings by Durer and Rembrandt from the collection of Marsden J. Peiry, of Providence, R. I., will continue until Feb. 20. The entire collection is to be sold by auction in Germany the coming summer.

At the Kelekian Galleries, No. 275 Fifth Avenue, there are the usual good assortments of old Persian and Babylonian potteries, Italian renaissance embroideries, Hispano-Moresque plaques, old Egyptian bronzes and a special display of old Italian velvets, a typical example of which is reproduced in this issue.



VENETIAN VELVET RUG.
Early XVIII. Century.

At the Kelekian Gallery.

At the Cottier Galleries, No. 3 East 40th street, the exhibition of pictures by Gari Melchers, noticed in the Art News last week, is attracting many visitors.

An exhibition of pictures by A. Sisley is open until to-day, Feb. 8, at the Durand-Ruel Galleries, 16 rue Laffitte. Forty-five landscapes are shown, mostly of river scenes on the Seine, the Thames, the Loing, etc.

An exhibition of rare and beautiful early English mezzotints of unusual quality, portraits of many of the Lord Chancellors, Chief Justices and royalties of Great Britain, and which will

ARTISTS' CARDS.

FOR SALE.—At 65 West 55th Street: Studio of the late Eastman Johnson—some of his oil paintings, Genre pictures, studies in oil and pastel, crayon drawings and studies of North American Indians. Also his copies from Rembrandt, Rubens, Murillo, Van Dyck, Diaz, Gilbert Stewart, etc., and reproductions of many of his favorite pictures, as well as original pictures by American and foreign artists. Also on exhibition a large gallery of his portraits of distinguished Americans and Europeans.

OIL PAINTINGS for sale.—Artist has pictures to dispose of to the advantage of collectors of good work. Address B. M., care American Art News office.

ON EXHIBITION.—At P. G. Guillette, 124 West Ninety-seventh Street, paintings by Jules Breton, including the original picture of "La Glaneuse," in the Luxembourg Museum, together with pedigree.

SMALL STUDIO TO SUBLET in Tenth Street Studio Building to reliable party. Address X, care American Art News office.

appeal from its historical and legal as well as its art side, is now on at the galleries of W. K. O'Brien & Co., No. 458 Fourth Avenue. The collection was formed and is owned by Hon. James T. Mitchell, Chief Justice of Pennsylvania, and will be sold at auction by Mr. Stan V. Henkels at the rooms of Davis & Harvey, 1112 Walnut street, Philadelphia, on February 26 and 27 next. Further notice of this unusual display will be made next week.

Special Notice

Exhibition of **Superb Mezzotints of Legal Portraits** belonging to the Hon. James T. Mitchell, Chief Justice of Pennsylvania, at the Art Gallery of

W. K. O'BRIEN & CO.

458 FOURTH AVENUE

NEW YORK

To be Sold at Auction in Philadelphia, Feb. 26th and 27th, 1908, at the rooms of Davis & Harvey, 1112 Walnut St.

Sale conducted by STAN. V. HENKELS

IMPORTANT ART AUCTION SALES

Week of Feb. 10-15, 1908

**Fifth Avenue
Art Galleries**
546 Fifth Avenue



JAMES P. SILO
Auctioneer

ON EXHIBITION PAINTINGS, CERAMICS AND IRIDESCENT GLASS
from Monday Morning, Feb. 10, until time of sale

Sale of the Azeez Khayat collection of Iridescent glass on Wednesday and Thursday afternoons, February 12 and 13, at 3.30 o'clock.

Sale of Paintings by the late Henry P. Smith and George H. Boughton, by order of Kate Boughton and Lula Smith, Executrices, on Thursday and Friday evenings, February 13 and 14, at 8 o'clock.

Sale of the famous Wills collection of Wedgwood on Friday and Saturday afternoons, February 14 and 15, at 4 o'clock.

NEW YORK SCHOOL OF APPLIED
DESIGN FOR WOMEN

No. 200 West 23d Street - - - New York

New building 160 Lexington Ave. Cor. 30th Street open about January 1st.

ALPHONSE MUCHA in Advanced Design
also Life Class

Silk and Wall Paper Designing, Historic Ornament, Architecture, Antique and Costume Classes
HELEN LOOMIS, Secretary

THE NEW YORK SCHOOL OF ART

(Chase School)
2287-2289 BROADWAY
Corner of 80th Street New York City

WINTER TERM
SEPTEMBER 9, 1907, TO JUNE 1, 1908.

Comprehensive Courses in the Fine and Applied Arts.
Daily Classes in Life, Portrait, Still Life, Illustration, Composition, Design, Interior Decoration, Normal Art and the Handicrafts.

Among the Instructors are:
Clifford Carleton, Kenneth Hayes Miller,
Douglas John Connah, Lawton Parker,
Robert Henri, Frank Alvah Parsons,
For Circular and Particulars Address
SUSAN F. BISSELL, Secretary

In order to have the

STANDARD QUALITY

insist upon getting always

F. W. DEVOE & CO.'S
OIL & WATER COLORS

A full line of other

ARTISTS' MATERIALS

Manufactured by the Largest Dealers in the World

F. W. DEVOE & C. T. RAYNOLDS CO.

and for sale by all retailers

throughout the United States and Canada

WINSOR & NEWTON'S

(Limited)

Artists Materials

Prepared Ivories for Miniature Painting

Nos.	Inches.	Each.
00	1 7/16 by 1 11/16	\$0.35
0	2 by 1 1/2	.45
1	2 1/2 by 1 1/2	.55
2	2 1/2 by 2	.65
3	2 1/2 by 2 1/2	.90
4	3 by 2 1/2	1.25
5	3 1/2 by 2 1/2	1.50
6	3 1/2 by 2 3/4	1.80
7	3 1/2 by 3	2.20
8	4 1/4 by 3 1/4	2.50
9	4 1/4 by 3 3/4	3.00
10	5 by 4	4.00
11	5 1/4 by 4 1/4	6.00
12	6 by 4 1/2	7.00

Special quotations for larger sizes and for mounted Ivories. Oval Ivories cut to Order.

NEW YORK OFFICE 298 BROADWAY

J. A. MUNKELT, Manager

CHARLES CHIANTELLI

EXPERT RESTORER OF VALUABLE PAINTINGS

715 Madison Avenue New York

Relining paintings and removing blisters from panels a specialty

References from the well-known artists **WILHELM FUNK, ROBERT HENRI, AUGUST POLLAK** of VIENNA.

Other references given on request.



D. K. KELEKIAN

275 Fifth Avenue

NEW YORK

Opposite Holland House

Rare Rugs,

Potteries, Textiles, Jewels, Etc.

2 Place Vendome, Paris

E. Gimpel & Wildenstein

High Class
Old Paintings

PARIS

NEW YORK

57 Rue La Boetie

509 Fifth Ave.

JAMES P.

SILO

Auctioneer



546

Fifth

Avenue

Fifth Avenue
Art Galleries

Important Sales
of Art Objects

Galerie Kleinberger
9 Rue de l'Echelle
PARIS



Ancient Pictures
Specialty Dutch,
Flemish Schools

CHARLES
Of 25-27-29 Brook St. London, W.
ON VIEW AT
251 Fifth Avenue, N. Y.
Old Renaissance Tapestries and Early English Furniture
40 Old Georgian and Adams Marble Mantel-pieces

THOMAS McLEAN
Special Appointment to His Majesty
7 HAYMARKET - - - LONDON
High Class Paintings
Watercolor Drawings & Engravings
Established in the Haymarket, 1811.

Shepherd Bros.
27 King Street St. James's, London
Oil Paintings
by the
EARLY BRITISH MASTERS

WILLIAM MARCHANT & CO.
THE GOUPIE GALLERY
5 Regent Street, London, S. W.
NOW OPEN
Exhibition of Works by Members of
THE NEW ASSOCIATION OF ARTISTS

JAMES CONNELL & SONS
47 Old Bond St. LONDON, W.
Selected Paintings OF THE Dutch, Scotch and English Schools
Original Etchings by WHISTLER, D. Y. CAMERON, E. M. SYNGE and WM. WALKER.

HAMBURGER FRES.
Antique Works of Art, Curiosities,
Tapestries, China, Decorative
Furniture

PARIS
362 Rue St. Honore

PURVEYORS TO





J. & S. GOLDSCHMIDT
FRANKFORT O/M., KAISERSTRASSE 15
HIGH CLASS ANTIQUITIES
New York Office: 527 Fifth Avenue

PRINTS
OF
AMERICAN ARTISTS
IN
AAC (color) FAC-SIMILES
AND FINE CARBONS
BY
Detroit Publishing Co.

234 FIFTH AVENUE NEW YORK CITY

BONAVENTURE'S GALLERIES
HIGH CLASS PAINTINGS
WORKS OF ART - RARE BOOKS
FIVE EAST THIRTY-FIFTH STREET
Opposite Altman's

GALLERY HELBING
MUNICH Wagnmullerstrasse, 15
Antiquities—High class old paintings, engravings and etchings by Durer, Rembrandt.
DIRECTOR OF PUBLIC SALES

OBACH & CO.
Picture Dealers & Printsellers
168 New Bond Street
London, W.

MINASSIAN
Persian, Arabian and Babylonian Art
Objects and Potteries for Collections
18 Rue Choron, 9th arr. - Paris

GEORGES CHAPAL
...Antique Furniture...
85 RUE DE RENNES - - - PARIS

MIHRAN SIVADJIAN
EXPERT
Egyptian, Assyrian, Greek, and Roman Antiquities,
Jewels, Arabian and Persian Potteries and
Rare Objects for Collection.
17 Rue Lepeletier - - - PARIS

C. & E. CANESSA
Antique Works of Art

Paris: 19 rue Lafayette
Naples: Piazza di Martiri
New York: 479 Fifth Ave.

SCOTT & FOWLES CO.
Dealers in
High Class Paintings
OLD AND MODERN SCHOOLS
Careful attention given to
the cleaning and restoration
of valuable paintings . . .
295 Fifth Avenue
Between 30th and 31st Streets
NEW YORK

 "Old Masters"
(Exclusively)

The Ehrich Galleries
463-465 Fifth Avenue
One door above Fortieth Street.
New York

A Poorly Lighted Painting
Is something which no collector need have. Our special patented picture reflectors will meet all requirements for proper illumination. They have been installed by leading connoisseurs everywhere. Our booklet, which is free on request, will tell you about them.
I. P. FRINK, 551 PEARL ST. NEW YORK

H. O. Watson & Co.
WORKS OF ART
in
Furniture, Porcelains, Bronzes, Tapestries
Specialists in Interior Decoration
16 West 30th Street, New York

V. G. Fischer Galleries
FINE ARTS
527-529 FIFTEENTH STREET
Washington, D. C.

SELIGMANN & Co.
Genuine Works
of Art
7 WEST 36th STREET
New York
PARIS 23 Place Vendome LONDON, S.W. 31 St. James Street

M. Knoedler & Co.
invite attention to their carefully
selected collection of
PAINTINGS
AND
Water Colors
of various schools
OLD ENGLISH MEZZOTINTS
AND
COLORED SPORTING PRINTS
355 Fifth Avenue,
Cor. 34th Street.
London, 15 Old Bond St.
Paris, 23 Place Vendome

Arthur Tooth & Sons
ESTABLISHED 1842
**CAREFULLY SELECTED
HIGH CLASS PAINTINGS**
299 Fifth Ave. Corner 31st St. New York
LONDON: 175 NEW BOND STREET
PARIS: 41 BOULEVARD DES CAPUCINES

Cottier & Co.
REPRESENTATIVE PAINTINGS
WORKS OF RODIN & BARYE
ART OBJECTS
DECORATIONS
Cottier Galleries
3 EAST 40th STREET

N. E. MONTROSS
Works of Art
Montross Gallery
372 FIFTH AVENUE
Corner of 35th Street
New York

**Paintings by
AMERICAN ARTISTS**
Choice Examples always on View
Also a fine selection of Volkmar Pottery
WILLIAM MACBETH
450 Fifth Avenue New York

R. C. & M. M. Vose
Paintings
Early English, Barbizon
Modern Dutch, American
320 Boylston St., Boston

Blakeslee Galleries
Knickerbocker Trust Co. Bldg.
Cor. Fifth Ave. and 34th St.
IMPORTANT
EXAMPLES
of the
*Early English, French,
Dutch and Flemish
Masters*